

CD 2002--157/158

FACULTY *of* MUSIC



2002-2003

WHERE GREAT MUSIC MEETS GREAT MINDS

Saturday, November 30, 2002, 8 p.m.
MacMillan Theatre

University of Toronto
Faculty of Music
presents

Concert Band

Denise Grant, conductor
David Moulton & Elizabeth Gould, guest conductors

Elgar Howarth

Processional Fanfare No. 1

Chris Hazell

Four Brass Cats

1. Mr. Jums
2. Black Sam
3. Borage
4. Kraken

University of Toronto 10-Piece Brass Ensemble
David Moulton, conductor

Gordon Jacob
(1895-1984)

Music for a Festival

1. Intrada
2. Overture
3. Round for Seven Parts
4. Air

Johann Sebastian Bach
(1685-1750)
(*trans. Cailliet*)

Fervent Is My Longing
Fugue in G Minor

Felix Mendelssohn
(1809-1847)
(*ed. Boyd*)

Overture for Winds, Op. 24
David Moulton, conductor

INTERMISSION

Ralph Vaughan Williams
(1872-1958)
(*ed. Boyd*)
(*trans. Beeler*)

Flourish for Glorious John

Rhosymedre
Elizabeth Gould, conductor

Pierre Leemans
(1897-1980)

Marches des parachutists belges

Charles Ives
(1874-1954)
(ed. Sinclair)

"Country Band" March

Warren Benson
(b. 1924)

The Solitary Dancer

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Programme Notes

Processional Fanfare No. 1
ELGAR HOWARTH

Elgar Howarth enjoys a growing reputation as a conductor as well as being a composer and virtuoso trumpet player. Since leaving Manchester, where he studied, he has achieved eminence in all three roles; not only has he been principal trumpet with the Royal Philharmonic Orchestra and played with the Philip Jones Brass Ensemble, but he has also conducted many British orchestras both at home and abroad. His compositions have been played by the Philip Jones Ensemble and he has also composed and arranged pieces for the Grimethorpe Colliery Band, which, under his direction, has broken new ground in the Brass Band world with performances of works by contemporary composers such as Birtwistle, Henze and Musgrave.

This fanfare (the first of two) was written for the enthronement of the Archbishop of Canterbury in Canterbury Cathedral on January 24, 1975, and was performed by the Philip Jones Brass Ensemble.

Four Brass Cats
CHRIS HAZELL

The *Cat Suite* is loosely based on the cats (all former strays) who share the composer's house. *Mr. Jums* is a ginger tom, scruffy but affectionate; *Black Sam* looks and purrs like a New Orleans gospel singer; *Borage*, brown and white, rushes around all day long; *Kraken*, the only female, rules the roost, though only half the size of the others.

Music for a Festival
GORDON JACOB

Gordon Jacob, a native of London, was a teacher of counterpoint, orchestration and composition at the Royal College of Music. He ranks as one of the foremost contributors to the repertoire of original works for wind band. *Music for a Festival* was commissioned in 1951 by the Arts Council of Great Britain for the Festival of Britain. The work has eleven movements which alternate between brass choir and full wind band. The writing for brass calls for brilliant and full playing coupled with delicacy and chorale-style. The sections for band are refreshing and serve to contrast the brass sections. The suite is reminiscent of the classical suite both in arrangement and in the style of several of the movements.

Fervent Is My Longing

Fugue in G Minor

JOHANN SEBASTIAN BACH

With a family that boasted approximately 200 musical ancestors, it is not surprising that Johann Sebastian Bach developed a keen interest in music at an early age. Left an orphan at the age of ten, Johann lived with his brother who was an organist. The young musician became proficient on violin, clavier, organ and voice, and at the age of eighteen he accepted a position as organist in the town of Arnstadt where he devoted himself to the art of composition. As court organist and violinist under Duke Wilhelm Ernst of Weimer, and later as director of chamber music under Prince Leopold of Anhalt-Cöthen, Bach continued to develop his compositional talent. In his last position, which he held for 27 years, Bach was director of music in the churches at St. Thomas School in Leipzig. Many of his greatest works were composed during this time. During his life Bach was better known as a musician than as a composer, but a century after his death Richard Wagner referred to Bach's compositional ability as "the most stupendous miracle in all music."

Fervent Is My Longing (Chorale Prelude) and (The Little) *Fugue in G Minor* are two of Bach's better known organ works transcribed for the wind band medium. The chorale prelude is extremely slow and sustained and requires great control through legato passages. The fugue demands rhythmic precision and evenness of the 16th note passages as well as great musical conscience.

Overture for Winds, Op. 24

FELIX MENDELSSOHN

Felix Mendelssohn was a child prodigy. At nine he made his first appearance as a concert pianist and by the time he was 11 it is believed he had composed over fifty works. In 1829, after three years of study at the University of Berlin, he conducted Johann Sebastian Bach's *Passion according to St. Matthew*, which re-ignited interest in Bach's

music. During the same year he started a three-year tour of Europe and his first appearance in England where he became a popular favourite as a composer, conductor, and concert pianist.

In 1824 Mendelssohn, while at the Spa (Kurort) of Bad Dobberan on the Baltic Sea, composed his *Notturmo* for "harmonic" (1 flute, 2 clarinets, 2 oboes, 2 bassoons, 2 French horns, 1 trumpet, and 1 bass horn). The establishment there boasted a very respectable court orchestra and the young composer felt prompted to write a composition for the group to perform at one of its concerts. He later re-scored the work for larger wind orchestra and published it in 1839 as the *Overture für Harmoniemusik, Opus 24*. The original score was lost but recopied by Mendelssohn in 1826. It is this original score that John Boyd's modern edition is based on.

Flourish for Glorious John

RALPH VAUGHAN WILLIAMS

Ralph Vaughan Williams is considered to be one of the most important composers of his generation. He has been compared to Bartok and Kodaly for his research into English music tradition and his compositions using English folksongs. In October 1957 the work on his nearly completed ninth symphony was interrupted by celebrations for his eighty-fifth birthday. The Halle Orchestra, celebrating the beginning of their 100th season, chose to give an all-Vaughan Williams programme for their opening concert on October 16, four days after his birthday. As the Halle had given the first performance of *Sinfonia Antartica* and the *Eighth Symphony*, as well as many other radiant performances conducted by John Barbiroli, Vaughan Williams decided they should have another first performance as a present. It was for this present that he wrote *Flourish for Glorious John*, which opened the concert and the season. At the end of the concert, when he joined the conductor and orchestra onstage, the applause lasted so long that a second performance of the *Flourish* was given to bring the concert to a close.

Rhosymedre

RALPH VAUGHAN WILLIAMS

In 1920 Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in the repertoire. Of the three, *Rhosymedre*, sometimes known as "Lovely," has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J.D. Edwards, and is a very simple melody made up almost entirely of scale tones and leaps of a fourth. Yet, around this modest tune, Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself.

The hymn tune is set in long values and is surrounded by a moving bass line and a treble obbligato in faster notes, often characterized by descending sixths. Vaughan Williams has joined together hymn tune, bass, and obbligato in such a way as to create an exceedingly fresh and ingratiating tonal language, which seems all the more remarkable when one discovers from the score that there is scarcely an accidental in the entire piece.

The setting of *Rhosymedre* for winds by Walter Beeler, a well-known American wind conductor and arranger, was published in 1972, coinciding with the birth of Ralph Vaughan Williams in 1872 in Gloucestershire, England.

Marches des parachutists belges

PIERRE LEEMANS

As the title suggests, the listener expects to hear a march with European flavour. The thin scoring and the folk song idiom of the first strain soon confirm the European origin. Leemans wrote this work in 1945 after a dinner with a group of Belgian paratroopers. As their commander, Major Timmerman, drove him home that night, the march melody came to mind and he finished the other parts soon after reaching home. As Leemans explained, "Like all successful music, this tune came out of my pen as water out of a fountain."

"Country Band" March

CHARLES IVES

"Country Band" March was sketched in 1903 for flute, clarinet, saxophone, cornet, two trombones, violins, bass, piano, and drums; essentially a theatre orchestra. James Sinclair, a noted Ives scholar, transcribed the work for the modern wind band in 1974. Ives wrote this work shortly after resigning as organist at Central Presbyterian Church in New York. According to Henry Cowell, Ives was "exasperated.... by the routine harmony for hymns." Apparently the *"Country Band" March* received no performances and only a pencil score sketch is in evidence today. However, Ives seemed to be very interested in this music, incorporating nearly all of the themes, in one form or another, into the Hawthorne movement of *Sonata No. 2* (Concord), *The Celestial Railroad*, the *Fourth Symphony* (second movement) and especially "Putnam's Camp" from *The Places in New England*.

From the "out of tune" introduction to the pandemonium which reigns at the close, the *"Country Band" March* is a marvellous parody of the realities of performance by a country band. While the main march theme is probably Ives' own, the march features an impressive list of quotations that includes "Arkansas Traveller," "Battle Cry of Freedom," "British Grenadiers," "The Girl I Left Behind Me," "London Bridge," "Marching Through Georgia," "My Old Kentucky Home," "Violets," "Yankee Doodle," "May Day Waltz," and "Semper Fidelis." There is rarely anything straightforward about the use of this material; the tunes are subjected to Ives' famous techniques of "poly-everything." Of particular interest is Ives' use of ragtime elements to enliven this already spirited march.

The Solitary Dancer

WARREN BENSON

This work was commissioned by the Clarence (New York) High School Band, directed by Norbert Buskey, and dedicated to

Bill Hug. It is considered a masterpiece in economy of resources, sensitivity for wind and percussion colours, and subtle development and recession of instrumental and musical frenzy. The work refers to the "quiet, poised energy that one may observe in a dancer in repose, alone with her inner music." Just prior to writing this work, Benson had composed a ballet and had worked for several months with the young dancers. Benson was once asked what advice he had for ambitious composers; he

answered, "I tell them to take a look at the repertoire and see what's not there that is present in life. That thought is one of the reasons I wrote *The Solitary Dancer*. There just wasn't any work that was fast and exciting, and quiet. Like when a group of people get together and whisper, there is a lot of intensity and excitement, but it never gets loud. It may bubble and cook but it never really blows the lid off. There are a lot of situations in life like that – just quiet moments."

Biographies

Denise Grant conducts the Wind Ensemble, coordinates the graduate wind conducting program, and teaches courses in conducting and music education at the University of Toronto, where she has earned a reputation for her innovative programming and sensitive interpretation of a wide variety of works. She earned her Ph.D. at the University of Minnesota where she studied conducting with Craig Kirchhoff.

Dr. Grant was formerly the director of bands at the University of Regina and was an instrumental music teacher with the Halifax (NS) Regional School Board for eight years. Ensembles under her direction regularly performed and won critical acclaim at national and international festivals and venues. She is a strong advocate for music education and her professional activities attest to her dedication to school band programs. Dr. Grant maintains an active schedule as a guest conductor and adjudicator across Canada.

As a saxophonist, Dr. Grant has performed a wide body of music ranging from chamber music to jazz. She is a former member of the Scotia Winds Saxophone Quartet, performing regularly in the Maritimes and garnering praise for their interpretations of diverse works. Currently, she performs with the University of Toronto Faculty Saxophone Quartet.

Dr. Grant has professional affiliations with the College Band Directors National Association, Music Educators National Conference, Canadian Music Educators

Association, and the Canadian Band Association (CBA). In addition, she serves as the National Chairperson for Canada to the World Association of Symphonic Bands and Ensembles. She has had articles published in several journals and is the founding editor of the new national journal for the CBA, *Canadian Winds*.

As Visiting Associate Professor of Music Education, **Elizabeth Gould** teaches courses in music education foundations, philosophy, and psychology. She is currently on leave from the music education and conducting faculty of Boise State University, which she joined in 1996. At Boise State, she serves as Coordinator of Music Education and Music Director of the BSU All-Campus Band, and teaches undergraduate and graduate courses in music education and conducting. Previously, Dr. Gould was Director of Bands at the University of Wisconsin-Marshfield/Wood County, where she founded and directed the Contemporary Music Project: Explorations in Composition and Performance. In addition to serving as Director of Bands at Kemmerer Junior/Senior High School in Wyoming, she has taught beginning band and elementary general music on the Crow Reservation in Hardin, Montana, and at Washington Elementary in Green River, Wyoming. Dr. Gould's administrative experience includes serving as Director for the conference Feminist Theory and Music 6: Confluence and Divide, Arts Education Director for the

Idaho Commission on the Arts, Associate Director of the Michigan State University Community Music School, and Community Outreach Director of the Brooklyn Conservatory of Music, the oldest continuous community music school in New York City, where she also founded and directed the Brooklyn Conservatory Wind Ensemble. A consultant in gender issues in music education, and curriculum design and evaluation, Dr. Gould is actively involved in music education research, the findings of which have been published in *The Role of Community Music in a Changing World*, *Philosophy of Music Education Review*, *College Music Symposium*, *General Music Today*, and *Update: Applications of Research in Music Education*. Dr. Gould holds a Doctor of Musical Arts degree in music education and wind ensemble conducting from the University of Oregon.

David Moulton is a conducting student pursuing his Master's Degree in Wind

Ensemble Conducting at the University of Toronto Faculty of Music. As a student of Denise Grant, David regularly assists in conducting the Concert Band and Wind Ensemble. Last year, he co-conducted the University Brass Band with Cameron Walter, the Associate Dean. This year, he is the conductor of the 10-piece brass ensemble.

David earned his Bachelor of Music Education at the University of Toronto, performing on both the euphonium and trombone. He also completed his Bachelor of Education at the Ontario Institute for Studies in Education.

David has performed with the Toronto Wind Orchestra, Intrada Brass, the Band of the Ceremonial Guard, and the Toronto-based trombone choir Slide-Rule. In addition, he has been a member and soloist with the Canadian Staff Band of the Salvation Army and the University of Toronto Concert Band. Currently, David is the music director of the Mississauga Temple Band.

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2002-2003

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Denise Grant & Jeffrey Reynolds, conductors

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Mike Medeiros

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Tina Chen
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Kristina Gill

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Kristen Au
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Saxophone

Daniel Abreu, *alto*
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